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ABSTRACT

GRADES OR AGES: Grades 11 and 12. SUBJECT MATTER: Fashion arts and marketing. ORGANIZATION AND PHYSICAL APPEARANCE: The guide is divided into two main sections, one for fashion arts and one for marketing, each of which is further subdivided into sections for grade 11 and grade 12. Each of these subdivisions contains from three to six subject units. The guide is offset printed and staple-bound with a paper cover. OBJECTIVES AND ACTIVITIES: Each unit contains a short list of objectives, a suggested time allotment, and a list of topics to be covered. There is only occasional mention of activities which can be used in studying these topics. INSTRUCTIONAL MATERIALS: Each unit contains lists of books which relate either to the unit as a whole or to subtopics within the unit. In addition, appendixes contain a detailed list of equipment for the fashion arts course and a two-page bibliography. STUDENT ASSESSMENT: No provision. (RT)

ONTARIO DEPARTMENT OF EDUCATION

CURRICULUM RP-54

FASHION ARTS

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FASHION ARTS COURSE INTRODUCTION

AIMS

Despite the specialized nature of this course and its vocational and avocational implications, it should be remembered that the primary purpose of the course, as of all secondary school curricula, is educative. We shall serve the student (and prospective employer) best by so designing our course offerings as to build proper attitudes toward people and work, cooperation, understanding, judgment, integrity, honesty, and enthusiasm to make our student a well-informed, articulate, and well-balanced citizen.

It is expected that the majority of these students will seek employment at the end of Grade 12. While the knowledge and skills acquired will certainly aid the student, on employment, in demonstrating her worth to her employer, she must first get a job; thus the emphasis on personal presentation, appearance, good taste in dress, and communication skills.

Teachers are cautioned against the false assumption that this generalized course can provide the perfect answer to all employer situations. Quite apart from the limitations of time and teacher knowledge, no classroom course can be all things to all employers. However, if the fundamentals are sound, these will provide a solid foundation on which the employer can build.

STUDENT QUALIFICATIONS

In view of the heavy program of studies in this two-year course, students wishing to take this major option must have a pass standing in all Grade 10 subjects. At least one year of Home Economics, either Grade 9 or Grade 10, is also a prerequisite.

CONTACT TRAINING

A co-operative work experience program is a course requirement: one full day weekly in Grades 11 and 12, details of the initial proposal to local business being the joint responsibility of the board, the principal, and the head of the department. Where a local merchants' association exists, this might well be the first point of contact.

After agreement has been reached, the fashion arts teacher is expected to work closely with cooperating employers to ensure that the program of work is satisfactory to all parties concerned: the teacher, the employer, the student. This liaison should include the defining of work assignments, the discussion of standards of performance required, the designing of appraisal forms, general evaluation, and counselling.

Before the work experience program actually begins, an interview should be arranged at the store with either the department manager or the person in charge of the contact training program to outline to the student exactly what is expected.

While the designing of written appraisal forms is left to the teacher in charge, provision should be made for rating the quantity of work, the quality of work, general attitude towards customers, fellow employees, and supervision. It is also suggested that an open space be left for general comment on the student's strong points and any obvious weaknesses.

Classroom activity before and after such work experience should be designed to capitalize on it to the full. In order to maintain interest and to accurately evaluate progress, it will be necessary for the teacher to visit the student at work regularly.

RELATED SUBJECTS

Where it is practical to do so, it is desirable that certain sections of the related subjects be given special emphasis, namely, art and marketing. Suggestions for such emphasis are included in the introduction of course outlines for each of these subjects.

GRADE 11

SECTION 1: TEXTILES

Time allotment: the equivalent of approximately 60 single periods

Aims

- To understand basic textile terminology
- To study the source, production, characteristics, use, and care of specific fibres and fabrics
- To recognize specific fibres and fabrics
- To identify some fibres by testing

INTRODUCTION TO TEXTILES

Time allotment: the equivalent of approximately two single periods

1. Purposes of studying textiles

2. Review of textile terminology:
   a) Textiles
   b) Fibres
   c) Natural fibres
   d) Man-made fibres
   e) Yarn
   f) Fabric

3. Fabric sequence
   a) Fibres to fabric
   b) Fibres to yarn to fabric
   c) Fabric to finished goods

4. Fibre classification
   a) Natural
      - Animal
      - Vegetable
      - Mineral
   b) Man-made
      - Regenerated
      - Synthetic

BIBLIOGRAPHY

COOK, J. G. *Handbook of Textile Fibres*
(Merrow Publishing Co., England) Musson Tr.

POTTER, M. D., and CORBMAN, B. P. *Fiber to Fabric*
McGraw Hill Tr. 11

STUDY OF FIBRES

Time allotment: the equivalent of approximately 28 single periods include origin, production, trade names and characteristics such as absorbency, affinity for dyes, cleanliness and washability, effect of light and outdoor exposure, effect of mildew, elasticity, heat conductivity, length, lustre, reaction to alkalis and acids, reaction to bleaches, reaction to heat, wet and dry strength

1. Natural fibres
   a) Animal
      - Review wool (See Curriculum I:6)
      - Review the minor hair fibres such as: alpaca, camel, cashmere, guanaco, mohair, vicuna (See Curriculum I:6)
      - Silk: filament, spun, wild
   b) Vegetable
      - Review cotton (See Curriculum I:6)
      - Linen
      - Minor vegetable fibres: ramie, jute, hemp, kapok, sisal, coir
   c) Mineral: asbestos

2. Man-made fibres
   a) Regenerated fibres
      - Rayon: viscose, cuprammonium (Bemberg)
      - Cellulose esters: acetate, triacetate
      - Protein: casein, zein
      - Miscellaneous: rubber, mineral
   b) Synthetic fibres
      - Polymides: nylon
      - Polyesters: Terylene or Dacron
      - Acrylic and modified fibres: Orlon, Acrilan, Creslan
      - Spandex
      - Glass

3. Other fibres of current interest: saran, olefin, metallic

BIBLIOGRAPHY

COOK, J. G. *Handbook of Textile Fibres* (Merrow Publishing Co., England) Musson Tr.

POTTER, M. D., and CORBMAN, B. P. *Fiber to Fabric* McGraw-Hill Tr. 11

WINGATE, I. B. *Textile Fabrics and Their Selection* Prentice-Hali Tr. 11

FIBRE IDENTIFICATION TESTS

Time allotment: the equivalent of approximately 10 single periods

1. Burning tests
   a) Reaction to flame
   b) Flame
      – Speed of burning
      – Colour
   c) Odour
   d) Ash

2. Chemical solubility
   a) Acids
   b) Alkalis

3. Microscopic examination
   a) Use and care of the microscope
   b) Preparation of slides
   c) Magnification
   d) Longitudinal section of fibres
   e) Cross section

4. Staining
   a) Protein test
   b) Fibre identification stains

5. Identification of unknown fibres

BIBLIOGRAPHY

HOLLEN, N., and SADLER, J. *Textiles* Collier-Macmillan

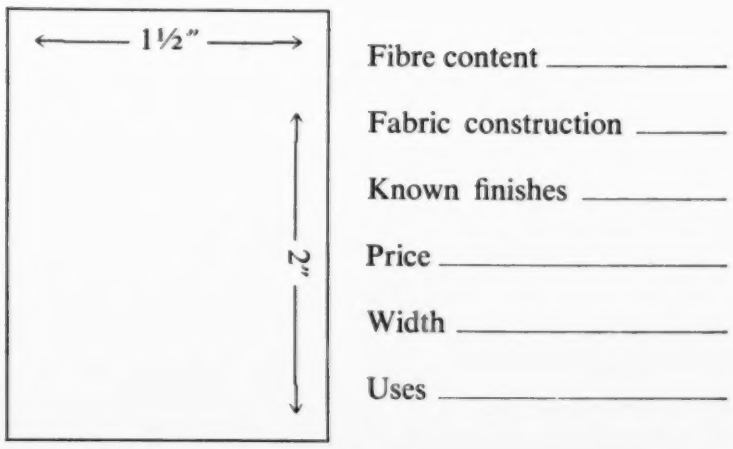
PADGETT, R. *Textile Chemistry and Testing in the Laboratory* (Burgess) McAinsh Tr.

IDENTIFICATION OF FABRICS

Time allotment: the equivalent of approximately 10 single periods

Each student should make a swatch book which should include fabrics made from natural and man-made fibres. This book will be kept and expanded in Grade 12.

For example:



BIBLIOGRAPHY

LEVY, L., and FELDMAN, R. *Textile Workbook* Pitman Tr. 11

PADGETT, R. *Textile Chemistry and Testing in the Laboratory* (Burgess) McAinsh Tr.

CARE OF FABRICS

Time allotment: the equivalent of approximately 10 single periods

Note: The material covered in this section depends on the background the students have in Home Economics (see Curriculum I:6). In the science of laundry procedures, the following topics should be taught to meet the need of the students.

1. Science of laundry procedures
   a) Water
   b) Water softeners
   c) Types and uses of soaps and detergents
   d) Bleaches
   e) Fabric softeners
   f) Stiffening finishes
   g) Bluing

2. Methods of laundering or dry cleaning
   a) Equipment
      – Washing
      – Dry cleaning
   b) Techniques
      – Natural fibres
      – Man-made fibres
      – Blends

3. Methods of drying
   a) Drying equipment
   b) Special techniques such as for drip dry fabrics

4. Methods of ironing and pressing
   a) Equipment
   b) Techniques
      – Ironing
      – Pressing

5. Stain removal

BIBLIOGRAPHY

Textile Handbook
American Home Economics Association
1600-20th Street N.W.
Washington, D.C. Tr. 11

LEE, PRICE, ROBERTSON, HUMPHRIES, and WILCOX. *Foods and Textiles 2* Gage Tr. 11

MOORE, A. C. *How to Clean Everything*
(Simon & Schuster Inc., N.Y.) Musson Tr. 11

RESOURCES

a) Books

EDITORS OF AMERICAN FABRICS MAGAZINE *An Encyclopedia of Textiles* Prentice-Hall Tr. 11

LABARTH, J. *Textiles: Origins to Usage*
Collier-Macmillan Tr.

LINTON, G. *Modern Textile Dictionary*
(Duell, Sloan & Pearce) General Publishing Tr.

LINTON, G. *Applied Textiles*
(Duell, Sloan & Pearce) General Publishing Tr.

PIZZUTO, J. J. *Fabric Science*
Textile Book, New York, N.Y. Tr.

STOUT, E. E. *Introduction to Textiles*
(John Wiley & Sons) General Publishing Tr.

WINGATE, GILLESPIE, ADDISON *Know Your Merchandise* (Gregg) McGraw-Hill Tr. 11

b) Magazines

American Fabrics, Empire State Building, Reporter Publishing, New York

Elegance, Elegance Publications, Box 2148, Vancouver 2, B.C.

Canadian Textile Journal, Canadian Textile Journal Pubishing Co. Ltd., 4795 St. Catherine St. W., Montreal 6, Quebec

Journal of the Textile Institute, The Textile Institute, 10 Blackfriars St., Manchester 3, England

Man-Made Textiles, Harlequin Press Ltd., Old Colony House, South King Street, Manchester 2, England

c) Sources of Current Publications

American Home Laundry Manufacturers Association
20 North Wacher Drive
Chicago 6, Illinois

Canadian Textile Institute
630 Lagauchetiere West
Montreal, P.Q.

Irish Linen Guild
3545 Côte des Neiges Road
Montreal 25, P.Q.

Japan Silk Association Inc.
385 - 5th Avenue
New York 16, N.Y.

Canadian Cotton Council
1466 Crescent Street
Montreal, P.Q.

Dry Cleaners and Launderers Institute of Ontario
69 Eglinton Avenue East
Toronto 12, Ontario

Wool Bureau of Canada
2200 Yonge Street
Toronto, Ontario

SECTION 2: CLOTHING DESIGN

Time allotment: the equivalent of approximately 60 single periods

Aims

- To understand the elements and principles of design as applied to clothing
- To apply the elements and principles of design in evaluating the needs of the customer

PURPOSE OF CLOTHING

1. Psychological value
2. Practical value
3. Economic value

BIBLIOGRAPHY

RYAN, M. S. *Clothing: A Study in Human Behaviour*
Holt, Rinehart and Winston Tr.

ROACH AND EICHER. *Dress, Adornment and the Social Order* (John Wiley & Sons) General Publishing Tr.

PRINCIPALS OF DESIGN APPLIED TO CLOTHING

1. Plastic elements
   a) Line: meaning and expression of straight, curved, restrained, vertical, horizontal, and diagonal
   b) Form: silhouette, shapes
   c) Space: relationships
   d) Colour
   e) Texture

2. Structural and decorative design

PRINCIPLES OF COMPOSITION

1. Balance: by arrangement of line, space or colour
   a) Symmetrical or formal
   b) Asymmetrical or informal

2. Proportion and scale
   a) Everyday problems in proportion
   b) Interesting shapes

3. Rhythm of line, shape, texture
   a) Sources of movement: radiation, progression, transition, repetition
   b) Nature of rhythm: vigorous, slow, gay

4. Dominance and subordination
   a) Selection of area of emphasis
   b) Achieving centre of interest
   c) Correct and incorrect use of dominance

5. Resulting attributes of principles of composition
   a) Harmony or unity
   b) Suitability

LINE IN DRESS

1. Function
   a) Give shape and definition
   b) Connect various areas
   c) Give direction
   d) Create impressions

2. Silhouettes
   a) Tubular or sheath
   b) Bell
   c) Bustle

3. Classification of line
   a) Repetition
   b) Contrast
   c) Transition

4. Direction of line
   a) Vertical
   b) Horizontal
   c) Diagonal

5. Creation of optical illusions

BIBLIOGRAPHY

GOLDSTEIN and GOLDSTEIN *Art in Everyday Life* Collier-Macmillan Tr. 11

MORTON, G. M. *The Arts of Costume and Personal Appearance* (John Wiley & Sons) General Publishing Tr.

COLOUR THEORY APPLIED TO CLOTHING

1. Terms: hue, value, intensity, balance, emphasis, tints, shades, advancing colours, receding colours, earthy colours, cool and warm colours, pastels, metallic, acid, discord

2. Colour systems
   a) Prang
   b) Munsell

3. Colour schemes: application to co-ordination of a costume
   a) Monochromatic
   b) Analogous
   c) Triadic
   d) Complementary: simple, split, double
   e) Neutral with accented hue

4. Application of design principles to colour: balance, rhythm, proportion, and emphasis

5. Combining colours for the co-ordination of a costume
   a) Influence of colours on each other
   b) Influence of texture on colour
   c) Influence of light on colour
   d) Harmony and contrast in colour

6. Commercial colour names for use in selling: apricot, bronze, carmine, cerise, chartreuse, cinnamon, coral, cornflower, crimson, cyan blue, eggshell, magenta, emerald, marine blue, midnight blue, mustard, ochre, olive, oyster, peach, peacock, periwinkle, plum, sapphire, shrimp, sienna, taupe, terra cotta, turquoise, umber, vermilion, ultramarine, cafe au lait

BIBLIOGRAPHY

MORTON, G. M. *The Arts of Costume and Personal Appearance* (John Wiley & Sons) General Publishing Tr.

TEXTURE

1. Terms and classifications: dull, hard, stiff, rough, hand

2. Selection of texture for silhouette
   a) Tailored
   b) Dressmaker
   c) Straight-draped
   d) Bias-draped
   e) Crisp

3. Selection of texture for various purposes: sportswear, daytime, afternoon, evening, formal, leisure, lingerie, children's wear

BIBLIOGRAPHY

MORTON, G. M. *The Arts of Costume and Personal Appearance* (John Wiley & Sons) General Publishing Tr.

FIGURE TYPES

1. Application of principles of design to styling for figure types

a) Ideal or average
b) Hip heavy
c) Top heavy
d) Tall thin
e) Tall heavy
f) Petite
g) Short stout

2. Current size categories used by retailers; juniors, misses, womens, pre-teens, half-sizes, petites, oversizes, chubbies

3. Face Shapes
   a) Characteristics of oval, oblong, heart, round, square, triangular, inverted triangle
   b) Selection of suitable hats
   c) Selection of suitable necklines

4. General Skin Types
   a) Characteristics and hair colour combinations
   b) Selection of suitable colours

BIBLIOGRAPHY

MORTON, G. M. *The Arts of Costume and Personal Appearance* (John Wiley & Sons) General Pubishing Tr.

SPEARS, C. W. *How to Wear Colours* (Burgess) McAinsh Tr.

CLOTHING SELECTION

1. Personal analysis
   a) Personality types and their effect on clothing selection
   b) Psychological effect of colour and relationship to personality
   c) Characteristics of yin and yang
   d) Analysis of personal figure type and faults; how to correct them by emphasis on good points

2. Analysis of the customer
   a) Clothing selection for her needs
   b) Methods of consultation and suggestions to aid the customer in selection

BIBLIOGRAPHY

MORTON, G. M. *The Arts of Costume and Personal Appearance* (John Wiley & Sons) General Publishing Tr.

CONTEMPORARY TRENDS IN CLOTHING DESIGN

1. Characteristics of silhouette
2. Characteristics of colours, texture, and line
3. Review of current trends, fads, and terminology

BIBLIOGRAPHY

BROCKMAN, HELEN I. *The Theory of Fashion Design.* (John Wiley & Sons) General Publishing

SECTION 3: HISTORY OF COSTUME

Time allotment: the equivalent of approximately 20 single periods

Aims

– To study the influence of historic costume on contemporary design in clothing
– To appreciate the relationship of costume to the economic, political, and social life of the period

INFLUENCE ON CONTEMPORARY DESIGN OF IMPORTANT PERIODS IN THE HISTORY OF COSTUME

1. Ancient times
   a) Egyptian
   b) Greek
   c) Roman

2. Byzantine

3. Mediaeval
   a) Romanesque
   b) Gothic

4. Renaissance
   a) Italian
   b) German
   c) Spanish

5. Eighteenth Century

6. Nineteenth Century
   a) Empire
   b) Victorian

7. Twentieth century

CYCLES OF FASHION

1. Silhouettes

2. Sleeves

3. Hats

4. Shoes

EVALUATION OF CURRENT AND HISTORIC COSTUME, NOTING THE TIMELESS QUALITY OF GOOD DESIGN AS EXEMPLIFIED BY SIMPLICITY OF LINE, LACK OF DECORATION, BASIC COLOUR

SOCIO-ECONOMIC ASPECT OF CLOTHING

A study of the clothing of some famous women, to show the use of dress to express personality and way of life: Cleopatra, Queen Elizabeth I, Marie Antoinette, Empress Eugenie, Queen Victoria, Queen Mary, Mrs. Eleanor Roosevelt, Queen Elizabeth II, Princess Margaret, Mrs. Jacqueline Kennedy, Mme. Vanier, Mrs. L. B. Johnson.

NATIONAL COSTUME

The content is to be determined by the students' background and relationship of costumes to current design.

TRIP TO MUSEUM

BIBLIOGRAPHY

BRUHN, W. and TILKE, M. *A Pictorial History of Costume* (F. Praeger, New York) Burns & MacEachren Tr. 11

DOBSON, D. P. *Clothing and Costume* Longmans Tr. 11

EVANS, M. *Costume Throughout the Ages* (Lippincott) McClelland & Stewart Tr. 11

GORSLINE, D. *What People Wore* (Viking) Macmillan of Canada Tr. 11

HANSEN, H. *Costume Cavalcade* (Methuen) Ryerson Tr. 11

LAVER, J. *Dress* (Murray) Longmans Canada Tr. 11

LESTER, K. M. and OERKE, B. V. *Accessories of Dress* (Bennett) Copp Clark Tr. 11

LESTER, K. *Historic Costume* Copp Clark Tr. 11

PICKEN, M. B. *Fashion Dictionary* (Funk and Wagnalls) Longmans Canada Tr. 11

QUENNELL, M. C. *Everyday Things in England* Vols. 1-4 (Batsford) Copp Clark Tr. 11

ROACH, M. E. and EICHER, J. B. *Dress, Adornment and The Social Order* (John Wiley & Sons) General Publishing Tr.

RYAN, M. S. *Clothing: A Study in Human Behaviour* Holt, Rinehart and Winston Tr.

TILKE, M. *Costume Patterns and Designs* (F. Praeger, New York) Burns & MacEachren Tr. 11

TRUETT, R. B. *The First Ladies in Fashion* Hastings House, New York Tr. 11

WILCOX, R. T. *The Mode in Costume* (Scribners) Thomas Allen Tr. 11

WILCOX, R. T. *Five Centuries of American Costume* (Scribners) Thomas Allen Tr. 11

YARWOOD, D. *English Costume* (Batsford) Copp Clark Tr. 11

SECTION 4: CLOTHING CONSTRUCTION

Time allotment: the equivalent of approximately 75 single periods

Aims

- To understand the processes involved in the making of a garment
- To appreciate the value of making a plan before beginning a project
- To realize the importance of fit as a factor in satisfaction gained from the completed garment
- To gain knowledge in the use of sewing machine attachments

PROJECTS

Choice of two or more:
Housecoat
Slacks and top
Wool dress
Dressmaker suit

The choice should be based on the previous experience of the pupil, but the project or some part of it should be made from a man-made fabric, silk, blend, or mixture.

SELECTION OF PATTERN AND FABRIC

Suitability of fabric to pattern, person and use

PATTERNS

1. Review of body measurements in relation to the selection of commecial patterns: children's or girl's, sub-teen, teen, junior petite, junior miss, misses, half-size, women's

2. Alterations to increase and decrease
   a) length of bodice, skirt, sleeve, and slacks
   b) width of hipline

FABRIC

1. Review of thread and grain perfection

2. Review of methods for shrinking fabrics

3. Methods of handling stretch and bonded fabrics

4. Pattern lay-out for
   a) Napped fabrics
   b) Balanced plaids
   c) Uneven plaids
   d) Twills and diagonals

5. Methods of transferring pattern construction lines to the cut garment
   a) Tailor tacks
   b) Tracing paper
   c) Marking pencil
   d) Tailor's chalk

GARMENT CONSTRUCTION PROCESSES

1. Review interpretation of pattern instruction sheet

2. Directional stitching

3. Stay stitching

4. Pressing techniques and use of equipment: sleeve board, press mitt, tailor's ham, seam roll, point presser, pounding block or clapper, velvet board, steam iron

5. Principles of fitting
   a) Grain: position of the key grain lines in the bodice, skirt, and sleeve
   b) Balance: grain, fullness, line, hemline
   c) Ease: control of ease in curved areas such as sleeve cap, neckline, bias edges, collar, waistline, hem, bodice, and skirt
   d) Line: position of horizontal and vertical seams and hemline
   e) Wrinkles: techniques for eliminating wrinkled areas in the bodice, skirt, and sleeve
   f) Procedure for: fitting a garment, marking, and balancing a pinned area

6. Interfacings
   a) Types currently available
   b) Methods of application

7. Bound buttonholes

8. Zippers: machine and hand sewn
   a) Concealed method
   b) Slot method

9. Seams
   a) Directional stitching and pressing
   b) Treatment of curved and angular edges
   c) Finishes

10. Facings
    a) Raw edge finish
    b) Grading or layering
    c) Understitching

11. Sleeves
    a) Position of ease line
    b) Assembling of sleeve
    c) Setting a sleeve in an armhole

12. Collars
    a) Interfacing
    b) Assembling
    c) Attaching to neckline

13. Pockets
    a) Inserted in a seam
    b) Patch

14. Lining and underlining a garment

15. Hems: Special techniques of bulky and fine fabrics

16. Use of machine attachments: hemmer, binder, ruffler, tucker, buttonholer, gathering foot, zipper foot

17. Evaluation
    Comparison of the project with a similar commercially made garment on the basis of style, appearance, workmanship and cost

BIBLIOGRAPHY

BISHOP and ARCH *Bishop Method of Clothing Construction* McClelland & Stewart Tr. 11

BISHOP and ARCH *Fashion Sewing by the Bishop Method* McClelland & Stewart Tr. 11

RATHBONE, TARPLEY, EAST, AHERN *Fashions and Fabrics* (Houghton Mifflin) Nelson Tr. 11

Sewing instruction books currently available from pattern companies

SECTION 5: PERSONAL DEVELOPMENT

Time allotment: the equivalent of approximately 45 single periods

Aims

- To develop an effective personality and positive attitude
- To achieve the poise, charm, and self-confidence that comes from knowledge and use of social customs
- To develop the qualities needed for a successful personal and business life

BUILDING AN EFFECTIVE PERSONALITY

Time allotment: the equivalent of approximately 20 single periods

1. Personality
   a) Definition
   b) Contributing factors

2. Analysis of assets and liabilities

3. Voice improvement
   a) Tone
   b) Choice of words
   c) Use of telephone

4. Conversation skills
   a) Topics
   b) Good listener
   c) Interest in others

5. Good health habits
   a) Posture
   b) Diet
   c) Rest
   d) Exercise
   e) Cleanliness
   f) Hobbies

6. Skin care and use of cosmetics

7. Care and styling of the hair

8. Clothing
   a) Co-ordination of wardrobe
   b) Dress for various occasions
   c) Care
   d) Use of accessories

9. Behaviour
   a) Poise
   b) Maturity
   c) Mannerisms

RESOURCES

a) Books

POWERS, J. R. *How to Have Model Beauty, Poise and Personality* Prentice-Hall Tr. 11

SCOTT, J. V. *Lessons in Loveliness* Macrae Smith Company, Philadelphia, Pa. Tr. 11

SPEARS, C. W. *How to Wear Colours* (Burgess) McAirish Tr. 11

b) Magazine
Success Unlimited, 5050 Broadway, Chicago, Ill.

BUSINESS ETIQUETTE

Time allotment: the equivalent of approximately five single periods

1. Extending and receiving courtesies

2. Grace and manners in public places

3. Travel and hotel etiquette

4. Social relationships

5. Qualities of an ideal guest

BIBLIOGRAPHY

VANDERBILT, A. *Complete Book of Etiquette* Doubleday Tr. 11

SHRALTON, D. C., and SCHLEMAN, H. B. *Your Best Foot Forward* McGraw-Hill Tr. 11

BUSINESS ENTERTAINING

Time allotment: the equivalent of approximately five single periods

1. Conversation with all ages

2. Mixing with new associates

3. Restaurant etiquette

4. Entertaining business associates
   a) Types of entertaining: breakfast, luncheons, teas, dinners, banquets
   b) Letter writing: invitations, acknowledgements, letters of thanks
   c) Social responsibilities of the hostess and of the guest
   d) Suggested activity: entertaining associates in contact training program

BIBLIOGRAPHY

VANDERBILT, A. *Compiete Book of Etiquette* Doubleday Tr. 11

RULES OF SUCCESS

Time allotment: the equivalent of approximately 15 single periods

1. Establishment of a definite goal

2. Self-confidence
   a) Adjustment to fears
   b) Difference between egotism and self-confidence

3. Personal money management
   a) Personal satisfaction from wise planning and spending
   b) Systematic distribution of income
   c) Credit rating

4. Initiative and leadership
   a) Development of leadership qualities
   b) The follower

5. Imagination
   a) Stimulation of the mind
   b) Creation of new ideas
   c) Development of new plans

6. Enthusiasm
   a) The foundation of a pleasing personality
   b) Response

7. Self-control

8. Attitudes
   a) Towards job, customer, employer, and colleague
   b) Doing more than routine tasks

9. Pleasing personality: adaptation to environment and to personalities

10. Accurate thinking: organization of facts and work plans

11. Concentration
    a) Attention to one subject
    b) Response to distractions

12. Co-operation
    a) Value of team work
    b) Elimination of friction, jealousy, strife, envy, and gossip

13. Profit by failure
    a) Assessment of mistakes
    b) Adjustment to failure and temporary defeat

14. Acceptance and understanding of others
    a) Tolerance
    b) Understanding

15. Practice of the Golden Rule

BIBLIOGRAPHY

HILL, N. *Laws of Success*
Wehman, Hackensack, N.J. Tr. 11

HILL, N. *Success Through a Positive Mental Attitude*
Prentice-Hall Tr. 11

SECTION 6: FASHION REPORTING

Time allotment: the equivalent of approximately 10 single periods

Fashion Reporting is designed to develop in the pupil, firstly, an awareness of the function of reports as a form of communication, and, secondly, skill in the practice of the form and techniques involved. The course deals with two types of reports: oral and written.

The oral work is intended to develop facility in addressing the class and, later, company staff and employee groups, women's associations, and public gatherings. (See Grade 12, Section 5)

Instruction and practice in written work are to teach the pupil the application of written reports in the field of fashion. The lessons learned in the classroom will later be applied in reporting to the employer, who must make decisions based on the information and direction he receives from the reports. They will also prepare the pupil for reporting to the public, who are informed and motivated in their attitudes toward dress and home furnishings largely by publications such as newspapers, magazines, and advertising material. Assignments and projects may deal with such subjects as career opportunities in fashion; new developments in and applications of fabrics; current trends in clothing styles; interior design and display; the changing language and terminology of the field of fashion; publications related to fashion and interior design.

Because ability to use the English language competently is essential to effective reporting, this course should be closely related to the study of language, usage, and composition in the English course.

1. Analysis of the need
   a) Person authorizing the report
   b) Reader(s)

2. Definition of the aim of the report

3. Research
   Investigation of sources
   a) Primary
   b) Secondary

4. Organization of material

5. Presentation of the report

6. Illustrative material
   a) Selection
   b) Uses

7. Supplementary features and application
   Pupils should do one or more written reports on subjects such as:
   a) New fashions
   b) Fashion show
   c) Furniture show
   d) New merchandise display
   e) Designers
   f) Books on Fashion Arts topics
   g) Articles in publications pertaining to fashion
   h) New trends in styling and design

The reports should be written for a manager or department head, or for a publication such as a magazine or local newspaper.

BIBLIOGRAPHY

BROWN, D. M. *A Handbook of Composition* (Revised 1957) Clark Irwin (Chapter 4, pages 67 to 92)

CARLIN and HOLDER *English On The Job, Book II*
(Globe Book Company) Book Society of Canada

FORD, M. L. *Techniques of Good Writing*
Book Society of Canada (Chapter 1, pages 11 to 18)

OLIVER, R. T. *Effective Speech for Democratic Living*
Prentice-Hall

THE FASHION GROUP *Your Future in the Fashion World*
(Richards-Rosen Press Inc.) Burns & McEachern

WADE, BLOSSOM, and EATON *Expressing Yourself*
Renouf Publishing Company, 2182 St. Catherine St. W., Montreal 25, Que.

GRADE 12

SECTION 1: TEXTILES

Time allotment: the equivalent of approximately 60 single periods

Aims

- To understand basic textile terminology
- To study the construction of yarns and fabrics
- To study the conversion of grey goods into finished consumer goods
- To recognize specific fibres, yarns, methods of fabric construction, fabrics, and finishes
- To develop judgement in purchasing fabrics
- To appreciate some economic aspects of the Canadian textile industry

REVIEW

Time allotment: the equivalent of approximately four single periods. (See Grade 11, Section 1: Textiles)

YARNS

1. Definitions
   a) Spinning
      - Staple fibres
      - Man-made fibres: wet, dry, melt
   b) Yarns made from staple fibres
      - Cotton: carded, combed
      - Flax: line, tow
      - Wool: woolen, worsted
   c) Yarns made from filament fibres
      - Silk
      - Man-made: monofilament, multifilament

2. Twist
   a) Purpose
   b) Direction: "S" and "Z" twist

3. Size of yarns
   a) Yarn count
   b) Denier

4. Kinds of yarns
   a) Simple
      - Single
      - Ply
      - Multiple
      - Cord
   b) Novelty
      - Slub
      - Flake
      - Spiral
      - Ratiné
      - Boucle; loop
      - Knot; spot
      - Chenille
   c) Stretch
      - Agilon
      - Banlon
      - Fluflon
      - Helanca
   d) Bulk
      - High-bulk
      - Textured
   e) Metallic

5. Thread
   a) Types of sewing thread
   b) Size of thread

BIBLIOGRAPHY

Textile Handbook
American Home Economics Association
1600 - 20th Street N.W.
Washington 9, D.C. Tr., 12

LEVY, L. and FELDMAN, R. *Textile Workbook*
Pitman Tr., 12

WINGATE, I. B. *Textile Fabrics and Their Selection*
Prentice-Hall Tr., 12

FABRIC CONSTRUCTION

Time allotment: the equivalent of approximately 14 single periods

1. Directly from fibres
   a) Felting
   b) Bonding

2. From yarns
   a) Weaving
      – Principles of the operation of a single loom
      – Weaves: plain, basket, twill, herringbone, satin, sateen, cut and uncut pile, dobby, jacquard, gauze, double cloth, swivel, lappet, schiffli embroidery
      – Identification of weaves
      – Guides to proper selection of weaves
      – Thread count
   b) Knitting
      – Weft knitting: plain, purl, rib
      - Warp knitting: tricot, milanese
      – Advantages and disadvantages of weft and warp processes
   c) Lace
      – Handmade
      – Machine made
      – Identification of laces such as: Chantilly, Valenciennes, Filet, Cluny, Irish crochet
   d) Netting
   e) Braiding

3. Other methods of fabric construction such as: laminating, bonding

BIBLIOGRAPHY

LEVY, L. and FELDMAN, R. *Textile Handbook*
Pitman Tr., 12

POTTER, M. D. and CORBMAN, B. P. *Fiber to Fabric*
McGraw-Hill Tr., 12

WINGATE, I. B. *Textile Fabrics and Their Selection*
Prentice-Hall Tr., 12

FABRIC FINISHING

Time allotment: the equivalent of approximately 16 single periods

1. Terms
   a) Grey or greige goods
   b) Finishing
   c) Converting industry
   d) Permanent and non-permanent, or durable and non-durable finishes

2. Study of finishes
   a) Purposes
   b) Processes such as: singeing, bleaching, mercerizing, shrinking, tentering, crabbing, sizing, weighting, calendering, ciréing, moiréing, schreinerizing, beetling, napping, crepe and crinkled effects, crease resistant, water repellant, stain repellant, water proof, flameproof, mothproof, mildew proof, slip resistant, antiseptic, drip-dry, embossing, permanent press
   c) New developments in finishing
   d) Trade names associated with the above finishes

3. Dyeing
   a) Dye Selection
      – Natural dyes
      – Mordants
      – Artificial dyes: acid, basic, direct or salt, developed, sulphur, vat
   b) Methods
      – Stock
      – Yarn
      – Piece
      – Cross-dyeing
      – Solution pigmenting

4. Decoration
   a) Definition of printing
   b) Methods: block, roller, duplex, discharge, resist, stencil, screen, warp, photo, tie, composition, spray painting

BIBLIOGRAPHY

LABARTHE, J. *Textiles: Origins to Usage*
Collier-Macmillan Tr., 12

LEVY, L. and FELDMAN, R. *Textile Handbook*
Pitman Tr., 12

POTTER, M. D. and CORBMAN, B. P. *Fiber to Fabric*
McGraw-Hill Tr., 12

WINGATE, I. B. *Textile Fabrics and Their Selection*
Prentice-Hall Tr., 12

IDENTIFICATION OF FABRICS

Time allotment: the equivalent of approximately five single periods. This section involves the expansion of the swatch book begun in Grade 11. (See Grade 11, Section 1: Textiles)

CONSUMER EDUCATION

Time allotment: the equivalent of approximately nine single periods

1. Features and selling points of fibres and fabrics
   a) Natural
   b) Man-made
   c) Blends, mixtures, laminates, stretch
   d) Fabrics of current interest

2. Textile labelling
   a) Labels: "ideal label", guarantees
   b) Tags
   c) Canadian and American legislation such as:
      – Canadian Textile Materials Marking Regulalations 1959
      – U.S. Wool Products Labelling Act 1939
      – U.S. Flammable Fabrics Act 1954

– U.S. Textile Fiber Product Identification Act 1960

BIBLIOGRAPHY

Textile Handbook
American Home Economics Association
1600-20th Street, N.W.
Washington, D.C. Tr., 12

LEVY, L. and FELDMAN, R. *Textile Handbook*
Pitman Tr., 12

POTTER, M. D. and CORBMAN, B. P. *Fiber to Fabric*
McGraw-Hill Tr., 12

WINGATE, GILLESPIE, and ADDISON *Know Your Merchandise* McGraw-Hill Tr., 12

Copies of the Canadian Acts may be purchased from The Queen's Printer, Ottawa, Ontario.

CANADIAN TEXTILE INDUSTRY

Time allotment: the equivalent of approximately two single periods

1. Brief history of the Canadian textile industry

2. Factors affecting the prosperity of the Canadian textile industry; comparative cost and quality of domestic and imported textiles; size of market; initial cost of item; number of Canadians employed; tariffs and world trade

RESOURCES

a) Current Publications
Textiles, A Major Canadian Industry
Canadian Textiles Institute
630 Lagauchetiere West
Montreal, Quebec
b) Fabric samples
c) Field trips
– Textile mill
– Dry-cleaning plant

SECTION 2: STYLING

Time allotment: the equivalent of approximately 75 single periods
Aims
– To acquire knowledge of the basic terminology of fashion
– To apply accumulated knowledge of fashion terminology, styling, and design to the retail field
– To develop an understanding of the various parts of costume and an ability to select clothes for the individual
– To develop an awareness of the influence of designers on fashion trends
– To develop an appreciation of the importance of the clothing industry in the Canadian economy

FASHION TERMINOLOGY

1. Fashion, style, fad, classic, high style, cycle

2. Types of dress, such as: basic, daytime or tailored, afternoon, separates, jacket dress, shirtwaist, shift, semi-formal, formal, cocktail, evening, ballgown, active sportswear, spectator and casual sportswear, dressmaker suit, town suit, sports suit, tailored suit, walking suit

BIBLIOGRAPHY

MORTON, G. *The Arts of Costume and Personal Appearance* McGraw-Hill Tr.
PICKEN, M. B. *The Fashion Dictionary*
(Funk & Wagnalls) Longmans Canada Tr., 12

PRODUCT KNOWLEDGE

Current trends in fashion merchandise, including fabrics, care, terms, brief history, styles, and price ranges available.

1. Silhouettes
a) Review of tubular, bell, bustle
b) Variations such as: broken tubular, bouffant, sack, chemise, trumpet, pyramid, "T" or "V" silhouette, and "A"-line

2. Skirts such as: one-piece, two-piece, gored, circular, hoop, bouffant, dirndl, culotte, overskirt, peg-top, hobble, bell, tunic, wrap-around, kilt, yoked, pull-back, "A"-line

3. Pleats such as: box, half, inverted, kilt, knife, sunburst, trouser, accordian, Watteau, unpressed, cartridge

4. Necklines such as: "V" shape, "U" shape, square, sweet-heart, Watteau, boat, crew, round, surplice, built-up, halter, Florentine, decollete, cowl, camisole, keyhole

5. Sleeves such as: puff, cap, cape, mousquetaire, French cuff, leg-of-mutton, pagoda, peasant, melon, kimono, raglan, dolman, coronet, set-in, cut-on, two-piece, bishop

6. Collars such as: pilgrim, sailor, shawl, cut-on, bib, notched lapel, off-the-shoulder, bertha, Buster Brown, mandarin, clutch, funnel, turtle, convertible

7. Coats such as: reversible, duster, cut-away, chesterfield, raglan, Balmacan, polo, box, coolie, cape, coachman, Mackinaw, Macfarlane, redingote, reefer,

swagger, trench, clutch, bolero, blazer, cardigan, pea jacket, Eisenhower, caraco, jerkin, hug-me-tight, poncho, shrug, stole, car coat, mantilla, opera

8. Hats such as:
   a) Alpine, bellboy, beret, bicorn, boater, bowler, breton, bumperbrim, cartwheel, cavalier, chou, cloche, coolie, cossack, cowboy, derby, fedora, gob, halo, homburg, jockey, panama, pillbox, sailor, sombrero, southwester, tricorn, turban, stovepipe, sugar-loaf, babushka, calash, parka
   b) Hat materials such as: wool and fur felts, velour, soleil, melusine, beaver, straws, baku, ballibunti, chip, leghorn, milan, sisal, toyo, tuscan, straw cloth, feathers, flowers

9. Handbags such as: envelope, pouch, reticule, facile, mesh, top-handle, satchel, clutch, travel, wallet

10. Shoes such as: pump, T-strap, opera, spectator, sling, shell, boots, oxford, ghillie, sandal, moccasin, heel shapes

11. Jewellery
    a) Costume
    b) Semi-precious
    c) Precious

12. Lingerie
    a) Slips, petticoats, pettipants
    b) Panties, bloomers, French leg
    c) Sleepwear such as: pyjamas, gowns, shifts, lounge pyjamas, negligees, peignoirs
    d) Housecoats, hostess, dusters, brunch coats

13. Foundations
    a) Brassieres
    b) Girdles, panty girdles
    c) Corselettes
    d) Taking measurements, fitting foundations

14. Gloves
    a) Correct lengths
    b) Suitability to occasion
    c) Glove materials such as: cotton, nylon, mesh, knit, string, leather

15. Bathing suits and cover-ups
    a) Styling
    b) Fabrics

16. Sportswear
    a) Spectator
    b) Active

17. Hosiery
    a) Construction: denier, gauge, needle count
    b) Sizing
    Materials such as: nylon, cotton, wool

18. Furs
    a) Source, processing, and dyeing
    b) Price ranges
    c) Furs on today's market such as: racoon, mink, sable, ermine, otter, nutria, squirrel, seal, beaver, persian lamb, muskrat, monkey, rabbit, fox, broadtail, leopard, and lynx

BIBLIOGRAPHY

ASHBROOK, F. G. *Furs, Glamorous and Practical* Van Nostrand — Tr.

CHAMBERS, B. *Clothing Selection* Prentice-Hall — Tr.

MORTON, G. M. *The Arts of Costume and Personal Appearance* McGraw-Hill — Tr.

PICKEN, M. B. *The Fashion Dictionary* (Funk & Wagnalls) Longmans Canada — Tr., 12

RYAN and PHILLIPS *Clothes For You* Ryerson Press — Tr.

WINGATE, GILLESPIE, and ADDISON *Know Your Merchandise*. McGraw-Hill — Tr.

TRADE PAPERS

Style Maclean-Hunter, Toronto — Tr., 12

Women's Wear Daily Fairchild Publishing, New York — Tr., 12

MAGAZINES

Vogue Conde-Nast, New York — Tr., 12

Harper's Bazaar Hearst, New York — Tr., 12

Glamour Conde-Nast, New York — Tr., 12

Mademoiselle Conde-Nast, New York — Tr., 12

Seventeen Triangle Publications, New York — Tr., 12

APPLICATION OF PRODUCT KNOWLEDGE, CHILDREN:

Discussion of clothing selection in relation to ease of dressing, durability, fabrics and care, size and fit, comfort, colour and design, and price

a) Infant – birth to six months
b) Toddler – six months to two and a half years
c) Pre-school child – two to six years
d) Elementary School – six to eleven years
e) Early Adolescent – twelve to fifteen years
f) Adolescent – fifteen to twenty years

BIBLIOGRAPHY

TATE, M. T. and GLISSON, O. *Family Clothing* (John Wiley & Sons) General Publishing — Tr., 12

RYAN, MARY SHAW *Clothing: A Study in Human Behaviour* Holt, Rinehart and Winston — Tr.

APPLICATION OF PRODUCT KNOWLEDGE, THE ELDERLY:

Discussion of clothing selection in relation to physical changes due to increasing age, needs, size and fit, comfort, ease of dressing, fabrics and care, colour and design, and budget

BIBLIOGRAPHY

RYAN, MARY SHAW *Clothing: A Study in Human Behaviour* Holt, Rinehart and Winston Tr.

INFLUENTIAL DESIGNERS

1. A discussion of designers, past and present: styles, techniques, and influence upon the fashion world: Dior, Balmain, Patou, Molyneux, Balanciaga, Chanel, St. Laurent, Lanvin, Schiaparelli, Givenchy, Courreges, Hartnell, Simonetta, Pucci, Scaasi, Trigere, Norman Norrel, Oleg Cassini, Rudi Gernreigh, Geoffrey Beene, Nina Ricci, Mary Quant, and contemporary Canadian designers

2. Comparison of a couturier original and a mass produced garment
   a) Construction
   b) Finish
   c) Design
   d) Fabric
   e) Price, value, quantity produced
   f) Selling points

RESOURCES

a) Books

FAIRCHILD, J. *The Fashionable Savages* Doubleday Tr., 12

JARNOW, J. A. and JUDELLE, B. *Inside the Fashion Business* (John Wiley & Sons) General Publishing Tr.

b) Trade Papers

Style Maclean-Hunter, Toronto Tr., 12
Women's Wear Daily Fairchild, New York Tr., 12

c) Magazines

Vogue Conde-Nast, New York Tr., 12
Harper's Bazaar Hearst, New York Tr., 12
Glamour Conde-Nast, New York Tr., 12
Madamoiselle Conde-Nast, New York Tr., 12

A BRIEF STUDY OF THE CANADIAN CLOTHING INDUSTRY

1. Clothing manufacturers and centres of industry
   a) Women's wear
   b) Children's wear

2. Trade names and labels

TRADE PAPER

Style Maclean-Hunter, Toronto Tr., 12

SECTION: 3: FASHION PROMOTION

Time allotment: the equivalent of approximately 30 single periods

Aims

- To develop an awareness of the importance of fashion knowledge and its application to promotion in retailing
- To provide opportunities for experience in the various aspects of fashion

INTERIOR AND WINDOW DISPLAY

Time allotment: the equivalent of approximately five single periods

1. Dressing mannequins

2. Creating an image

3. Use of accessories

4. Fixtures available

REFERENCE

Style Maclean-Hunter, Toronto Tr., 12

WARDROBE PLANNING

Time allotment: the equivalent of approximately nine single periods

1. Types of wardrobes
   a) Basic
   b) Fall and winter
   c) Spring and summer
   d) Holiday, travel, and resort wear
   e) School and college

2. Personal analysis for the customer
   a) Age
   b) Figure type
   c) Personality
   d) Face shape, skin, hair, and eye colouring
   e) Activities and occasions

3. Selection for customer, display, or fashion show
   a) Items
   b) Styling
   c) Texture and fabric
   d) Colour
   e) Accessories
   f) Budget

4. Merchandise promotion such as: displays and fashion shows for patterns, fabrics, and ready-to-wear

RESOURCES

a) Books

MORTON, G. *The Arts of Costume and Personal Appearance* McGraw-Hill Tr.

DARIAUX, GENEVIÈVE ANTOINE *Elegance*
Doubleday Tr.

b) Magazines
Style Maclean-Hunter, Toronto Tr., 12

WEDDING PLANNING

Time allotment: the equivalent of approximately three single periods

1. Types of weddings and appropriate clothing
   a) Formal evening
   b) Formal day
   c) Informal day
   d) Garden wedding
   e) Quiet, in home, vestry or registry office
   f) Double and second weddings

2. Clothing selection and coordination
   a) Bride
   b) Groom
   c) Attendants
   d) Mothers
   e) Guests

REFERENCE, MAGAZINES

Modern Bride
Mon Marriage, Cie des Publications Provinciales Ltée., 110 Place Cremazie, Bureau 719, Montreal, Que.

CONSULTATION

Time allotment: the equivalent of approximately three single periods

1. Procedure with customer
   a) Wants and needs
   b) Analysis and resolution of problem such as: personal analysis, colour, textures, styling, size

2. Follow-up
   a) Use of clientele books
   b) Telephone
   c) Letters

ORGANIZATION OF A FASHION SHOW

Time allotment: the equivalent of approximately ten single periods

1. Preliminary preparation
   a) Establishing the goals of the show; selecting the audience; establishing the type of show, date, and location
   b) Establishing areas of responsibility
   c) Selection of models
   d) Selection of merchandise
   e) Selection of theme

2. Backstage
   a) Dressing rooms
   b) Backstage help
   c) Line-up of merchandise and tagging, chart preparation, timing
   d) Lighting, sets, music

3. Modelling
   Elementary instructions to include standing, walking, simple turns, routines

4. Commentary
   a) Preparation of written material
   b) Microphone techniques, voice control, effective speech
   c) Communication skills

Pupils should organize a fashion show, in the school or in conjunction with an outside firm such as a church organization or a club

BIBLIOGRAPHY

CURTIS, F. S. *How To Give a Fashion Show*
Fairchild Tr., 12
"Blueprint for Building a Fashion Show" reprint from *Department Store Economist* Chestnut and Fifty-sixth Streets, Philadelphia 39, Pennsylvania

SECTION 4: CLOTHING CONSTRUCTION

Time allotment: the equivalent of approximately 90 single periods

Aims

– To develop discrimination in the choice of style and fabric
– To recognize quality detail in garment construction
– To recognize and achieve good fit in a garment
– To gain knowledge in methods of altering ready-made garments

PROJECTS

The pupil will be required to complete one garment from each section

1. Simple coat or after-five dress

2. Alteration of ready-made garments

3. Child's garment

Selection of style and fabric should depend on pupil's experience

PATTERNS

1. Suitability of style to individual fabric and occasion

2. Alterations in adjusting a bodice pattern for a figure with the following shoulder faults:
   a) Sloping
   b) Square

c) Narrow
d) Broad
e) Round

3. Alterations in adjusting a sleeve pattern for:
   a) Large upper arm
   b) Slender arm

4. Lay-out: use of large floral and abstract design in fabric

TECHNIQUES

1. Marking, stitching, seam finishing, and pressing of fabrics such as:
   a) Lace
   b) Sheer
   c) Knitted

2. Bias
   a) Cutting
   b) Joining
   c) Binding an edge
   d) Button loops
   e) Cording and piping
   f) Facings

3. Bound buttonhole for loosely woven and man-made fabrics

4. Pockets
   a) Bound
   b) Welt
   c) Flap

5. Pressing
   a) Review of pressing techniques
   b) Testing to determine method suitable for fabric

6. Evaluation
   Comparison of the completed project with a similar ready-made garment on the basis of workmanship, cost, and appearance

ALTERATION OF READY-MADE GARMENTS

1. Problems encountered in the fitting of:
   a) Bodice
   b) Sleeve
   c) Skirt
   d) Slacks

2. Pinning the area to be altered

3. Marking the pinned alteration

4. Checking and balancing the lines

5. Second fitting

6. Completing the alteration

7. Evaluation of cost of work done

FIELD TRIP

Clothing factory, custom work room, or alteration department

BIBLIOGRAPHY

BISHOP and ARCH *Bishop Method of Clothing Construction* McClelland & Stewart Tr., 12

BISHOP and ARCH *Fashion Sewing by the Bishop Method* McClelland & Stewart Tr., 12

RATHBONE, TARPLEY, EAST, AHERN *Fashions and Fabrics* (Houghton Mifflin) Nelson Tr., 12

Other: Sewing instruction books currently available from pattern companies

SECTION 5: FASHION REPORTING

Time allotment: the equivalent of 15 single periods

Aims

– To develop the ability to report orally to the employer and to the public on matters pertaining to fashion and interior design

1. *Review of reporting techniques*
   (See Grade 11 Course, Section 6: Fashion Reporting)

2. *Adaptation of techniques to oral presentation*
   One or more oral reports should be given by the pupils on topics such as those included in the list for Grade 11

REFERENCE

BROWN, D. M. *A Handbook of Composition* (Revised 1957) (Chapter 4, pages 67 to 92) Clarke, Irwin

CARIN and HOLDER *English On The Job, Book II* (Globe Book Company) Book Society of Canada

FORD, M. L. *Techniques of Good Writing* (Chapter 1, pages 11 to 18) The Book Society of Canada

OLIVER, R. T. *Effective Speech for Democratic Living* Prentice-Hall

THE FASHION GROUP *Your Future in the Fashion World* (Richards-Rosen Press Inc.) Burns & MacEachern

WADE, BLOSSOM and EATON *Expressing Yourself* Renouf Publishing Company, 2182 St. Catherine St. W., Montreal 25, Que.

SECTION 6: INTERIOR DESIGN

Time allotment: the equivalent of approximately 90 single periods

Aims

- To understand the basic principles of colour and design so that an appreciation of those principles can be conveyed to the customer
- To provide the student with a knowledge of the various aspects of house furnishings

TO-DAY'S CUSTOMER AND HER HOUSING NEEDS

Time allotment: the equivalent of approximately five single periods

1. Understanding the various stages in the family life cycle and the needs for a home such as: efficiency, comfort, beauty, economy, and individuality

2. Approaching the problem: inventory of present and future furnishings, activities involved, character of home, customer's taste, money available, and ultimate goal

3. Selling the merchandise: presenting the plan, advising, providing best customer service, and satisfaction

BIBLIOGRAPHY

DUVALL, E. M. *Family Development* (Lippincott) McClelland & Stewart Tr.

DUVALL, E. M. *Family Living* Macmillan of Canada Tr., 12

FAULKNER and FAULKNER *Inside To-day's Home* Holt, Rinehart and Winston Tr., 12

ROGERS, K. E. *The Modern House U.S.A.* (Harper & Row) Musson Tr., 12

DESIGN AND COLOUR

Time allotment: the equivalent of approximately ten single periods.

1. Design
   a) Review of the elements and principles of design as applied to interior design
   b) Structural and decorative design

2. Colour
   a) Dimensions of colour: hue, value, intensity
   b) Colour classification: primary, secondary, intermediate, warm, and cool
   c) Colour schemes: monochromatic, analogous, triad, simple split and double complementary, accented neutral
   d) Application of colour to principles of design
   e) General rules for use of colour
   f) Sources of colour schemes and factors influencing choice
   g) Understanding customer difficulties

BIBLIOGRAPHY

CRAIG and RUSH *Homes With Character* (Heath) Copp Clark Tr., 12

GOLDSTEIN and GOLDSTEIN *Art in Everyday Life* Collier-Macmillan Tr., 12

STEPAT-DE VAN, D. *Introduction to Home Furnishings* Collier-Macmillan Tr., 12

APPLICATION OF DESIGN AND COLOUR

Time allotment: the equivalent of approximately 75 single periods

1. Housing
   Recognition of various styles of architecture
   a) Period: English half-timbered, Georgian, Regency, Victorian, Cotswold, French Provincial, Norman French, Colonial, Cape Cod
   b) Contemporary: split-level, ranch, bungalow, 2 storey, 1½ storey
   c) Modern architects such as: Gropius, Le Corbusier, Neutra, Van der Rohe, Wright, Yamasaki
   d) Local architects
   e) Building trends
   f) Recognition of good and poor design

BIBLIOGRAPHY

JONES, C. *Architecture Today and Tomorrow* McGraw-Hill Tr., 12

LANCASTER, O. *Here of All Places* (John Murray) Macmillan Tr., 12

LYNTON, N. *The Modern World* McGraw-Hill Tr., 12

MACRAE and ADAMSON *The Ancestral Roof* Clarke, Irwin Tr., 12

POTTER and POTTER *Houses* Longman's Canada Tr., 12

ROGERS, K. E. *The Modern House, U.S.A.* (Harper & Row) Musson Tr., 12

2. Floor Plans
   a) Importance of the floor plan in the decorating scheme
   b) The architect's blueprint, perspective drawing, elevation, specifications, symbols, and abbreviations
   c) Housing terminology such as: centre hall plan, family room, American style kitchen, "L" shaped room
   d) Drawing the plan: use of scale, furniture templates
   e) Rules for furniture arrangement such as: traffic lanes, activities, room exposure, architectural faults, relationship of rooms, focal points
   f) Problem rooms such as: irregular shapes, lack

of wall space, poor placement of windows, doors, and heating units

g) Practical application: perspective drawing of living, dining, and bedroom areas

BIBLIOGRAPHY

CRAIG and RUSH *Homes With Character*
(Heath) Copp Clark Tr., 12

ROGERS, K. E. *The Modern House, U.S.A.*
(Harper & Row) Musson Tr., 12

3. Draperies, Slipcovers, Bedspreads, and Upholstery Fabrics
   a) Fabric Selection
      – Recognition of fibres common to house furnishing textiles, their use, care, resistance to abrasion, fading, fire, mildew, insects, shrinking, and wrinkling
      – Importance of weaves that affect durability and maintenance: plain, floating yarn, pile, leno, Jacquard
      – Finishes and how they affect the behaviour of the fibre and fabric: crease-resistant, water-repellant, fire proof, glazed, soil-resistant, shrink resistant
      – Common fabrics: recognition, characteristics, use of fabrics such as: marquisette, ninon, organdy, voile, fibreglas, muslin, antique satin, chintz, homespun, moire, sateen, bark cloth, burlap, damask, boucle, frieze, matelasse, tapestry, velvet
      – Buying guides considering: size of room, exposure, durability, other furnishings, care
   b) Draperies
      – Window coverings: glass curtains, draw draperies, venetian blinds, shutters, fabric roller shades, wooden grilles
      – Windows: double sash, dormer, casement, horizontal, sliding, sill, apron, frame
      – Window treatment: straight hung, café, Austrian blind, swag, priscilla, skyline shade, valance, tie-back
      – Drapery headings: French, shirred, cartridge, double slot, café, box-pleat
      – Drapery track and rods: kinds, use, and installation
      – Drapery linings: kinds and rules for use
      – How to measure windows and determine drapery yardage
      – Problem windows: casement, bay, corner, jalousie, cathedral, arched
      – Drapery manufacturers
   c) Slipcovers, bedspreads, and upholstery
      – Selection of appropriate colour, fabric, and treatment to suit the room and furniture style
      – Yardage requirements for various treatments
      – Trimmings: fringe, cord, gimp

BIBLIOGRAPHY

ALEXANDER, M. J. *Decorating Made Simple*
Doubleday Tr., 12

CRAIG and RUSH *Homes With Character*
(Heath) Copp Clark Tr., 12

FAULKNER and FAULKNER *Inside Today's Home*
Holt, Rinehart and Winston Tr., 12

STEPAT-DE VAN, D. *Introduction to Home Furnishings*
Collier-Macmillan Tr., 12

4. Furniture
   a) Selection considering use, economy, convenience, comfort, flexibility, space available, length of service, cost of maintenance, and present furnishings
   b) Recognition of furniture styles
      Traditional: Queen Anne, Chippendale, Hepplewhite, Sheraton, Louis XVI, Regency, Victorian
      Provincial: French, Italian, Colonial, Duncan Phyfe
      Modern: Early American, Classic Modern (Scandinavian), Organic (Metal) current trends
   c) Recognition of quality
      Construction: joinery, upholstery
      Woods: types and care
   d) Style Terminology
      Sofas: lawson, chesterfield, studio couch, bed sofa, love seat, davenport, sectional
      Chairs: lounge, cogswell, club, wing, button back, T cushion, barrel back
      Tables: commode, tier, lamp, nest, console, drop leaf, drum, pie crust, step, coffee, cocktail, gate leg, trestle
   e) Rules for combining furniture styles
   f) Furniture manufacturers

BIBLIOGRAPHY

AARONSON, J. *The Encyclopaedia of Furniture*
(Crown Publishers) Ambassador Tr. 12

CRAIG and RUSH *Homes With Character*
(Heath) Copp Clark Tr. 12

FAULKNER and FAULKNER *Inside Today's Home*
Holt, Rinehart and Winston Tr. 12

STEPAT-DE VAN, D. *Introduction to Home Furnishings*
Collier-Macmillan Tr. 12

5. Floor Coverings
   a) Hard surface floorings: materials, kinds, use, durability, maintenance
   b) Rugs and carpets: fibre content, properties, and care
      Construction: Wilton, Axminster, chenille, tufted

Surface piles: velvet, hardtwist, loop, highlow, cut and uncut
Underpadding: kinds and purpose
c) Recognition of quality
d) Rules for use and selection
e) Floor covering manufacturers

BIBLIOGRAPHY

FAULKNER and FAULKNER *Inside Today's Home*
Holt, Rinehart and Winston Tr., 12

STEPAT-DE VAN, D. *Introduction to Home Furnishings*
Collier-Macmillan Tr., 12

6. Walls
a) Selection of media to suit the room and its decor according to: degree of formality, size, light and sound absorption, durability, maintenance
b) Paint, wall paper, wall fabrics, wood panelling: kinds, advantages and disadvantages, rules for use, cost, how to apply, and care

BIBLIOGRAPHY

CRAIG and RUSH *Homes With Character*
(Heath) Copp Clark Tr., 12

FAULKNER and FAULKNER *Inside Today's Home*
Holt, Rinehart and Winston Tr., 12

7. Accessories
a) General rules for proper selection, use, and arrangement
b) Pictures, mirrors, and other wall accessories: selection, framing and hanging
c) Flower arrangements: artificial, dry, real
d) Lighting and fixtures
e) Use of contemporary crafts such as: ceramics, metal, plastics, sculpture

BIBLIOGRAPHY

FAULKNER and FAULKNER *Inside Today's Home*
Holt, Rinehart and Winston Tr., 12

STEPAT-DE VAN, D. *Introduction to Home Furnishings*
Collier-Macmillan Tr., 12

8. Tableware
a) Selection according to type, quality, design, and cost: famous names associated with each
– Dinnerware: porcelain, earthenware, pottery, plasticware, ovenware
– Glassware: blown, molded, pressed, cut, engraved, etched
– Flatware: stainless steel, sterling, plated silver
b) Table settings: selection of appropriate linens, tableware, and centre piece to suit the occasion, and decor

BIBLIOGRAPHY

CRAIG and RUSH *Homes With Character*
(Heath) Copp Clark Tr., 12

WINGATE, GILLESPIE and ADDISON *Know Your Merchandise* (3rd Edition) McGraw-Hill Tr., 12

9. Household Textiles
Sheets, pillowcases, blankets, towels, and table linens
a) Selection according to size, type, construction, quantity, price, and colour
b) Care

BIBLIOGRAPHY

CRAIG and RUSH *Homes With Character*
(Heath) Copp Clark Tr., 12

STEPAT-DE VAN, D. *Introduction to Home Furnishings*
Collier-Macmillan Tr., 12

WINGATE, I. *Textile Fabrics and Their Selection*
Prentice-Hall Tr.

10. Suggested Field Trips
Visit to the Design Centre, (131 Bloor Street W., Toronto), a drapery workroom, textile mill, china shop, furniture factory, carpet company, Home Furnishings Show, museums, historic and model homes, etc.

BIBLIOGRAPHIC SOURCES

Better Homes and Gardens Meredith Publishing Company, 1716 Locust Street, Des Moines, Iowa

Canadian Home Furnishings Institute, 1260 Bay St., Suite 512, Toronto 5, Ontario

Canadian Wallpaper Manufacturers Limited, 222-7th Street, Toronto 14, Ontario

Central Mortgage and Housing Corporation, 650 Lawrence Ave. W., Toronto, Ontario

Films and Filmstrips
Canadian Carpet Institute, 630 Lagauchetiere Street W., Montreal 3, Quebec

Living Arts of Japan, Consulate General of Japan, 20 Toronto Street, Toronto 1, Ontario

MARKETING

The course outlines which follow for Grades 11 and 12 respectively are direct reprints from the Courses of Study in Marketing (See Curriculum RP-32, Four-Year Program, Parts I and II). You may wish to refer to that publication for more complete information on the subject.

Over and above the general recommendations regarding the Fashion Arts Program, the following specific suggestions regarding desirable emphasis are offered to the teachers of the Marketing program:

1. Since the Fashion Arts Course is a new venture in education, in some respects unique, the objectives of the course and the real needs of the student will be best served by a close liaison between teachers of Marketing and teachers of Fashion Arts regarding objectives, course content, and method.

2. In the Grade 11 course (See Curriculum RP-32, Four-Year Program, Part I) it is recommended that the following sections receive greater emphasis:
   The Process of Marketing
   Business Organization and Operation
   Salesmanship

3. In the Grade 12 course (RP-32, Four-Year Program, Part II) it is recommended that the following sections receive greater emphasis:
   Advertising and Sales Promotion
   Marketing Research and Analysis
   Careers in Marketing

4. As it is one of the stated aims of the Fashion Arts Program to build proper attitudes toward people and work, and since course graduates will be employed in positions where good relationships with people are most vital, particular attention should be given to a study and understanding of relationships with the employer, with other employees and with the customer.

PART I

THE PROCESS OF MARKETING

INTRODUCTION

The course in Marketing incorporates the content of courses variously titled Salesmanship, Retailing Merchandising, and Advertising, to which have been added units covering Transportation, Warehousing, Buying, Market Research, Colour and Design. Its value in the secondary schools is reinforced by the increasing consumer population, expanding volume of production, and growing demand for goods and services. To anticipate and to satisfy our shopping needs requires the foresight, ingenuity, and effort of many people. These courses are designed to provide capable young men and women trained to meet the requirements of this rapidly expanding industry.

Aims

- To develop in students qualities of personality, along with skills and attributes that will be helpful when associating with people in all areas of endeavour
- To give to students an understanding of the various aspects of Marketing as activities essential to the well-being of the entire economy
- To provide students with the skills and knowledge required for immediate employment in some phase of Marketing
- To encourage students to prepare for the responsibilities of future management positions

CAREER OPPORTUNITIES

Marketing covers such a broad area that it offers literally hundreds of different job opportunities. Different types of products and services require different selling methods and different qualities in the salesmen. There are wholesale salesmen, retail salespeople, specialty salesmen and saleswomen, dealer-service salesmen, sales engineers, route or driver salesmen – each with different responsibilities and different characteristics. Students will find

marketing opportunities in buying, warehousing, advertising, display, personnel, credit and finance.

Businesses in the field of distribution may need the services of bookkeepers, typists, stenographers, switchboard operators – the list is endless, and includes almost every talent, training, and preference. Marketing provides career opportunities unlimited in number and scope.

CHANNELS OF DISTRIBUTION

Familiar forms of organization: from producer to manufacturer, to wholesaler, to retailer, to consumer; new classifications caused by constant changes in distribution procedures and changes in types of ownership: wholesale-manufacturer, wholesaler or jobber, broker, manufacturer's agent, commission merchant, drop shipper, independent retail store, single-line or neighbourhood store, variety store, side-line store, direct retail, automatic vending, specialty shop, corporate chain store, chain of leased departments, mail-order house, discount house, supermarket, plaza shopping centre.

BUSINESS ORGANIZATION AND OPERATION

Aims

- To give an understanding of the relationship of good location, layout and equipment to the efficiency and success of a business and to provide a basis for evaluating the influence of these factors
- To study the many facets of the internal organization of representative businesses and to study their financial structure

LOCATION

1. Retail Outlet
   Evaluating a town or city for a location, economic factors affecting the choice of a site; methods of evaluating shopping areas and estimating purchasing power: surveys, questionnaires, pedestrian and automobile traffic, newspaper circulation, the volume of trade, number of telephones, automobiles, bank deposits per thousand of population, analysis of the economic production in the area, school and utility figures, competition, transportation and parking facilities, assessment on real property, average income, the buying habits of the residents; space requirements and available facilities; consideration of internal and external physical factors

2. Manufacturer or Wholesaler
   Cost of shipping; speed of delivery to customers; convenience of sales staff; skilled labour; utilities; raw materials markets; community benefits

LAYOUT AND EQUIPMENT OF RETAIL STORE

General principles of store arrangement: exterior store front, windows, entrance, interior, controlling customer traffic, aisle space, lighting, ventilation and air conditioning, location of displays, self-service, maximum utilization of floor space, location of non-selling areas

Store fixtures for different types of selling, selecting fixtures – selling and non-selling; planning for the convenience of customers; creating the buying impulse; grouping merchandise; controlling customer buying habits; measuring equipment; cash registers, change-making equipment, mechanized accounting systems, charge-a-plate machines; lighting fixtures; shelving, counters; marking and receiving room equipment; signs – interior and exterior; delivery equipment

FINANCIAL REQUIREMENTS AND OPERATION

Assessing capital requirements; sources of capital; credit rating; fixed assets; current assets; current liabilities; working capital: equipment; operating expenses; merchandise turnover; safeguards in operating a business; balance sheet ratios and percentages, income and expense ratios, budgeting and control; major causes of business failures; lack of capital, incompetence, inexperience, over-abundant credit, neglect, fraud, extravagance, and lack of judgment

Internal Organization

Organization according to size; advantages and disadvantages of specialization; line and staff organization; distribution of responsibilities; merchandise, publicity, personnel, customer service, operation and transportation, purchasing, store protection and comptroller divisions

SALESMANSHIP

Aims

- To provide the student with a knowledge of the nature, history, and function of Salesmanship
- To study intensively the qualities, skills, and techniques required for success in Marketing

DEFINITION OF SALESMANSHIP

1. Nature of Salesmanship: the art of persuading, getting along with people; public relations; personality requirements

2. Place of Salesmanship: history of selling; the salesman as a filler of needs, as a creator of wants; development of the highly-trained career salesman as production outstrips normal consumption; the importance of salesmanship in the North American economy and in the world economy; the need for persuasion in the distribution process; universal use of salesmanship principles by the professional man, technical expert, factory worker, farmer, employer, employee

3. Status of the Salesman: selling as a profession, as an art, as a science; remuneration

4. Classification of the Salesman:
   a) In Manufacturing: sells new products to retailers

or industry, provides advice and assistance to the middleman
b) In Wholesaling: sells to retailers and assists the retailer in selling the product to the consumer
c) In Retailing: sells in a retail store – customers usually come to him
d) Specialty: sells directly from manufacturer to the consumer – considered one of the most demanding of all selling occupations; tangibles or intangibles, e.g., encyclopedias or insurance

THE SALE

1. Knowledge of the Product: necessity for complete knowledge of background, uses, appearance, performance, composition, construction, competing products, prices, terms available, delivery policies, instructions for use, care and maintenance, history of the firm

2. Locating Customers:
   a) Importance of prospecting
   b) Sources and Methods: retail sales promotion (advertising and display), door-to-door canvassing, community organizations, present customers, old and inactive customers, classified directories, professional groups, building permits, tax lists, newspapers, telephone, letters; referral method, centre-of-influence (nest) method, group meeting, sales-associate method
   c) Qualifying prospects – social, economic, reliability

3. The Approach:
   a) Importance of good approach
   b) Preliminary steps – advance information
   c) Manner of approach – promptness, interest, enthusiasm, sympathy
   d) Approach techniques: merchandise, question, special interest, gift, service, favourite story, reference, survey, greeting; distinction between "hard" and "soft" sell
   e) Types of customers

4. The Sales Presentation:
   a) Determining the customer's wants and needs
   b) Objectives and presentation
   c) Importance of a planned presentation
   d) Tailoring the presentation to appeal to the senses; determination of sales features; desire-building words; effective demonstration; customer participation

5. Meeting Objections:
   a) Reasons for sales resistance
   b) Types of objections and excuses
   c) Need for analysis of objections
   d) Methods of handling objections: agreement, turnaround, superior point, question, flat denial, testimonial, ignoring objection
   e) When to handle objections

6. Closing the Sale:
   a) Necessity for skilful closing
   b) The best time to close
   c) Signals for closing
   d) Methods of closing: ask for the sale; assume the sale has been made; alternative or choice method; offer a premium; indicate necessity for an immediate decision; conditioned close
   e) Proper leave-taking
   f) Importance of "call-backs"
   g) Unsuccessful closing – proper attitude
   h) Analysis of lost sales: "What went wrong?" "How can I improve?"

7. Increasing the Sale:
   a) "Plus" selling
   b) Methods: trade up, increased quantities, related items, new stock, specials, merchandise for particular occasions
   c) Handling more than one customer at a time
   d) Reducing returns and refunds by proper handling of complaints and customer problems

8. Special Sales Techniques:
   a) Telephone: advantage of selling by telephone; use of selling principles – gain attention, arouse interest, create desire . . .; importance of telephone personality
   b) Letter: types of sales letters; types of selling situations where letters are most effective; importance of neatness and proper form; the letter as a reflection of personality
   c) Other mail techniques: brochures, catalogues, samples

9. Increasing Efficiency through Self-Management:
   a) Management of selling time: making calls, selling quotas, long-range goals
   b) Management of non-selling time: importance of attitude, reading of inspirational material
   c) Counteracting depression: law of averages, value of a positive approach

PART II

ADVERTISING AND SALES PROMOTION

Aims

- To study sales promotion, advertising, display, illustration, colour and design
- To show the media and devices of sales promotions
- To study the psychology of effective advertising

ADVERTISING

1. Forms of advertising according to marketing functions: national retail, mail-order, inquiry, trade, industrial and professional

2. The advertising stages of a product: pioneering, competitive, retentive

3. Specific purposes: to increase the demand for a product; to attract new markets; to promote, acquaint, and retain goodwill of company; to render public service; to increase the strength of the entire industry

4. Advertising Agency: development, function, organization; career opportunities

5. Media:
   a) Types: use of media in relation to a product or service
   b) The "big four" of advertising: newspaper, magazine, radio, television
   c) Evaluation of media: special characteristics, cost, extent of coverage, advantages and disadvantages
   d) Outdoor advertising: characteristics, forms, trends
   e) Transportation advertising: selling space, car-card copy, dash posters, traveller displays, taxi posters
   f) Point-of-sale advertising: nature, forms, method, importance
   g) Direct mail: purpose, forms, advantages, disadvantages, mailing lists

6. Preparation of Advertisement:
   a) Copy: structure, importance, point of view, selecting the appeal, types of headlines
   b) Developing the copy: explanation and proof of claims, advantages of the product, closing the advertisement
   c) Style of copy: specific, concise, vivid, readable
   d) Slogans: definition, forms according to purpose
   e) Trade-marks: definition, importance, basic requirements, forms and examples

7. Production of Printed Advertisements:
   a) Parts of an advertisement: importance, function of each part
   b) Printing: effects produced by different techniques – offset, letterpress, lithographic, intaglio, rotogravure, silk screen
   c) Photo-engraving: principles, kinds – line plates, half-tones and their variations; colour illustrations, matrices and stereo types
   d) Photography: commercial and industrial; practical projects

8. Delivering the Advertisement:
   a) Newspapers: special characteristics; comparison of morning, evening, and weekend newspapers; classified and display advertising; local and national advertising; rates, types of advertisements and position in the paper
   b) Magazines: advertising according to function; frequency of publication; general importance; characteristics; types of magazine groups, sizes, rates; business papers and trade journals
   c) Radio: local, regional, and clear channel stations; network, spot and local broadcasts; aspects of network advertising – regional, spot, local retail programs; types of broadcasts – general broadcast, announcements, participating programs; the radio rate structure – special features, discounts, audience size, field intensity maps, popularity stations; measuring results – telephone, mechanical recorders, personal interviews, diary and mail ballots; forms of commercials – integrated, non-integrated, opening, middle, and closing announcement; time for commercial; writing the commercial – jingle, one-two voice, dealer tie-in, spots with music; criticisms of commercials; assessing results
   d) Television: forms of telecasting – live, videotape, films, slides, rear-screen projection, kinescope; television networks – coaxial cable, micro-wave relay, shipment of films; rate structure; creating the commercial; television film effects – animation, billboard (graphics), off-screen narrator, lip-synchronization, opticals, dissolves, superimposition, dubbing-in, zooming; impact on the consumer; effect of television on other media

9. Advertising in Action: the advertising campaign – development of a campaign beginning with a product and taking it through stages of appropriation, research, selling, distribution, advertising, trade mark, and packaging

SALES PROMOTION

1. Meaning and definition; development – early development, current practices; purpose

2. Influencing Factors:
   a) store character – effect, determination, preservation
   b) research – reasons for prior research, analysis, experimentation
   c) co-ordination – necessity for teamwork, advance planning
   d) analysis – company, product, customer, competitors

3. Divisions: advertising; display; supplementary activities – exhibits, samples, contests, demonstrations, publicity, fashion shows, banners, streamers and posters

DISPLAY

1. Principles: importance, function, and objectives

2. Types: window, counter, stock, motion; seasonal, timely, topical

3. Effective displays: purpose; planning; lighting; cleanliness; use of props; placement and types of signs; special effects – size, shape, height, colour, number of items, use of special materials
4. Modern trends: vertical versus horizontal display, shamming

5. Evaluation: advantages, cost, results

6. Other sales promotion devices; mail-order sales; educational activities; fashion shows; exhibits; press parties; trading stamps; premiums; in-store loud speakers; sales contests

PACKAGING

1. Development, definition, principles of presentation, purpose

2. Packaging the product: creating the style; product, trade, consumer requirements

3. Creating a distinctive package: package design – size, colour, shape; packaging – paper, metal, glass, plastic

4. Re-use value of package

5. Combination packages

6. Redesigning the package: change in product, inadequate sales, research, tradition

7. Packaging research

LABELLING

1. Brand labelling

2. Mandatory information

3. Types of labelling: descriptive, certification, compulsory, government

MARKET RESEARCH AND ANALYSIS

Aim

– To show that understanding and analysing the customer is essential for an effective marketing program

INTRODUCTION

Importance of the consumer in retailing today, better understanding of the consumer, study of customer trends

CONSUMER STATUS

Rapid changes in:

a) population – significant change in age groups and the resultant purchasing power groups; changes in family size and income; effect of working wives; mobility and residence
b) economic and social change – distribution of income and expenditures; trends, spending patterns, and outlook
c) education – relationship between education and income; higher standard of living; more exacting and discerning customers

CONSUMER TRAITS

1. Mass markets: development of middle income classless market; birth of "leisure" classes from increased income and reduced working time; changes in purchasing power as a result of higher incomes

2. Age groups: today's mass market directed to babies, teens, young married people, and older folk; values of each group

3. Occupations: effect of changing occupations on retailing; more wage earners, rise of suburbia

4. New goals and new standards: changes in merchandise standards, built-in obsolescence, throwaways; standardization; new pace of shopping; rise of the independent purchaser

5. Changing interests and habits: community affairs, leisure time activities; home life, family living

CONSUMER BUYING MOTIVES

1. Necessity for consumer analysis

2. Classification of motives: rational and emotional motives, primary motives – basic wants, selective and patronage motives; salesmen's knowledge of buying motives – identifying, classifying; buying motives as illustrated in advertisements

CONSUMER CLASSIFICATION

1. Estimating the needs of the consumer – appraisal of the customer according to clothes, expression, conversation, age, size, etc.

2. Consumer behaviour patterns:
   a) Deliberate (careful)
   b) Decided (positive)
   c) Undecided (just looking)
   d) Friendly (talkative)
   e) Unfriendly (disagreeable)
   f) Impulsive (hurried)

CONSUMER ANALYSIS

Study of past sales and customer wants – sales reports, want slips; consumer surveys – questionnaires, panels, advisory groups; consumer information – consumer reports, consumer and business organizations, Better Business Bureau; consumer of tomorrow

CAREERS IN MARKETING

Aims

- To help a student become gainfully employed
- To help a student have a positive and successful initial work experience
- To help the student maintain continuing employment
- To orient students toward continuing education

WORK EXPERIENCE

Practical experience is an essential part of the student's work in the marketing program. The teacher should discuss with students the full implications, opportunities, and responsibilities of work experience.

INITIAL DUTIES AND RESPONSIBILITIES

General attitude toward work: building the bridge between the school and employment; emphasizing the need for patience; teaching the student to adapt to a new rating system; teaching students how to recognize a compliment or a rebuke; analysis to recognize the inherent requirements of a job; adjusting to irritation and frustration; recognition of opportunities for initiative; maintenance and improvement of one's own standards of work, recognition of the variety of acceptable standards of work, necessity for long-term philosophy of employment; encouragement of students to return to school for discussion and exchange of ideas.

PERSONNEL PROBLEMS

Study of company employee manuals; company organization and administration; employee association benefits and policies; unions and their policies; fringe benefits, pensions; job evaluation; performance reviews; incentives and work standards; promotion policies; methods of payment, overtime; living and housing allowances; tax problems.

Brief outline of major social benefits in Canada: unemployment insurance; health and hospital insurance; workmen's compensation; vacation with pay; minimum wages; family allowances; old age pensions; relationship of social benefits to taxation.

Continuing education: testing and its uses; educational programs available through company sponsorship; general training programs; basic educational requirements; night school classes; correspondence study; short courses; diploma courses; refresher courses; extramural study for advanced degrees; certificate courses; trade and technical courses; company policy regarding payment of tuition; relationship between education background and promotion.

Adjustment to promotion: new responsibilities; change of status and its effect within company; acceptance of greater community responsibility; change in living standards.

LOCATING EMPLOYMENT

Student leads; leads from staff and school administration; service clubs and societies of all kinds; parents and those interested in school affairs; local business; National Employment Service; private employment agencies; newspaper and periodical advertising; alumni; "cold" canvassing; personal advertising; school functions which show student talent; visits to offices and plants; relationship of part-time work and work experience programs to full-time employment; general reputation of the school and course.

ART

The correlation between Art and many parts of the Fashion Arts course, makes liaison between the teachers of these subjects highly desirable. It is suggested that the timing of topics in the Art course be arranged to coincide with topics being studied in Fashion Arts. The suggested topics for each grade are direct reprints from Curriculum S.13, Art, Senior Division, which should be referred to for detailed information. It is expected that the teacher will select units from each recommended section.

In Grade 11,* it is recommended that the following topics receive emphasis:

PART I – PRACTICAL WORK

Section 1: Drawing and Painting
Unit 1 – Field Research
Unit 2 – Life
Unit 3 – Still Life
Unit 6 – Composition

Section 2: Optional Activities
Option 5 – Printing Methods
Option 10 – Weaving

PART II – DESIGN

Section 1: Elements of Design
Unit 1 – Line
Unit 2 – Mass and Space
Unit 3 – Light and Shade
Unit 4 – Colour
Unit 5 – Texture
Unit 6 – Volume

Section 2: Principles of Design
There is no absolute limitation on the number of principles of good design, but at least the following concepts should be examined:

1. Unity in the use of the elements:
   – centre or centres of interest
   – rhythms
   – balances
2. Variety in the use of the elements

PART III – HISTORY OF ART

A general survey of the history of world art, using examples of painting, sculpture, architecture, and applied arts whose content, technique, and function have special relevance to the Fashion Arts field.

In Grade 12,* it is recommended that the following topics receive emphasis:

PART I – PRACTICAL WORK

Section 1: Drawing and Painting
Unit 2 – Life

Section 2: Optional activities
Option 1 – Poster Making
Option 3 – Stage Setting
Option 4 – Puppets and Marionettes
Option 8 – Ceramics and Mosaics
Option 11 – Designing of Room Interiors

PART II – DESIGN

Section 3: Representational and Utilitarian Functions of Design
Pupils should examine the principles of good design having to do with representation and the arts of mechanical utility.

The following concepts should be examined:

1. Relationship of form and function (form and content)

2. Effects of materials and tools.
   Pupils should study examples in contemporary textiles, kitchen-ware, china, etc. as well as painting, sculpture, architecture, and utilitarian objects from the history of art.

* A wide selection of media, including mixed media, is recommended for practical work at both grade levels.

APPENDIX 1

SUGGESTED ALLOTMENT OF SCHOOL TIME FOR FASHION ARTS COURSE

(Based on a 45-Period Week)

GRADE	SUBJECT	PERIODS
11	English	6
	History	5
	Physical Education	4
	Art	4
	Marketing	5
	Typing	3
	Fashion Arts Subjects	18
		45

GRADE	SUBJECT	PERIODS
12	English	6
	Economics	4
	Physical Education	4
	Marketing	5
	Art	5
	Fashion Arts Subjects	21
		45

Subject	Total Periods	
	Grade 11	Grade 12
Contact Training	270	270
Textiles	60	60
Design	60	
History of Costume	20	
Construction	75	90
Self Improvement	45	
Fashion Reporting	10	15
Styling		75
Fashion Promotion		30
Interior Design		90
	540	630

APPENDIX 2

LIST OF EQUIPMENT FOR FASHION ARTS COURSE

*Items suggested specifically for Fashion Arts Course, not usually found in a clothing room

Sewing tables, with extension leaves each equipped with 2 standard-type machine heads. One table to be equipped with automatic heads.	10	
or		
Sewing machines, standard cabinet style *and*	20	
Work tables (42"· x 72" approximately)	8 or 9	
Sewing machine, automatic, cabinet style (for teacher demonstration)	1	
Washer, automatic	1	
Dryer, automatic	1	
Filing cabinet, 4-drawer legal size, 4 index sets	1	
Chairs, preferably with rack underneath for tote boxes. Height of chair to be suitable for height of tables and machines	20	(+ 20 chairs for cabinet style machines)
Sewing boxes (if not built-in) large enough to accommodate sewing supplies and 8½" x 11" notebook	1	per pupil
Zipper feet (adjustable)	20	
Presser foot attachments	5	
Bobbins	100	
Buttonhole attachments	4	
Lint brushes, for cleaning machines	20	
Cutting shears, 8"	20	pair
Scissors, 6"	12	pair
Pinking shears – right-handed	5	pair
Pinking shears – left-handed	1	pair
Left-handed shears	2	pair
Buttonhole scissors	2	pair
Scissors, inexpensive, for paper	12	pair
Tracing wheels – needle point	8	
Tracing wheels – blunt point	12	
Measuring gauges	20	
Yard sticks	4	
Rulers, 12"	20	
Tape measures	20	
Skirt markers	6	
Irons, steam and dry	6	
Ironing board (table-top style)	1	
Ironing boards, metal, with pads and covers (if not built-in)	5	
Ironing-board pads and covers (if boards are built-in)	5	
Sleeve boards	5	
Pressing hams	5	
Velvet board	1	
Pounding blocks } Point pressers }	individual or combined	5
Whisk	1	
Clothes brush	1	
Lint remover	1	
Measuring cups, plastic (for filling irons)	5	
Extension cords	2	
Sewing machine cords	6	
Small sewing-machine parts such as bulbs, needles, spool pins		
Loom, small (for teacher demonstration of the weaving process)	1	
*Dress forms (size 12, 14, 16)	3	
*Wings Success display material		
*Papier Mâché display forms		
*Vanity with mirror (preferably portable)	1	
*Mirrors (portable make-up type)	20	
Bulletin-board letters and numerals	1	set
Microscope and Illuminator, slides and cover	1	
Pick or magnifying glasses	20	
Sewing-equipment racks or cutlery trays	10	

Equipment for textile experiments		
Test tubes	4	doz.
Test-tube racks	10	
Beakers	2	doz.
Bunsen burners (if room is equipped with gas) or spirit lamps	4	
Flint lighter	1	
Tripods	10	
Reagent bottles	2	doz.
Test-tube holders	10	
Glass rods	1	doz.
Steel gauze		
Hammer	1	
Pliers	1	pair
Screw driver (adaptable for different types of screws)	1	
Step stool	1	
Stapler	1	
Multiple punch	1	
Scotch-tape dispenser	1	

SUPPLIES

Tailor's chalk	6	boxes
Dressmaker's carbon paper	1	doz. pkg.
Press cloths	1	doz.
Ironing-board covers, silicone	1	doz.
Dressmaker pins	6	lbs.
Needles, hand sewing, various sizes	1	gross

AUDIO-VISUAL EQUIPMENT

Blackout curtains on windows
Movie projector
Opaque projector
Slide and filmstrip projector
Screen (if not built-in)
Overhead projector
*Tape recorder

BUILT-IN EQUIPMENT

Sink, cupboards, bookcase, magazine rack, display area including pegboard, fitting area with mirrors, bulletin boards, magnetic-chalk boards, felt board

TEACHING AIDS AND SAMPLES

Textiles

Swatches of all natural and man-made fabrics
Fabric samples to show finishes
Yarn samples
Samples of various weaves, knits, laces, net, braid, stretch fabrics, laminated and bonded fabrics
Samples of various interfacings and linings
Laundry aids such as soaps, detergents, and bleaches

Interior Design

Samples of drapery fabrics, linings and upholstery fabrics
Bed linen, towels, and table linen samples
Samples of rugs, carpets, and underpadding
Paint chips, wallpaper, wall fabrics and wall panelling samples
Artificial flowers, accessories for display
Tableware samples
Colour wheel
Graph paper and furniture templates

Personal Development, Styling, and Design

Cosmetics
Wedding bureau information
Fur samples (size 6" x 6" or larger)
Ready-made garment and accessory samples

APPENDIX 3

REFERENCE LIST

The following books are recommended as a basic requirement for teacher-pupil reference for the Fashion Arts Course. The remainder of the books listed in the curriculum outline should be purchased as soon as possible. Books marked (*) may be purchased as a class set. Single copies of all other books will be sufficient.

Textiles

*AMERICAN HOME ECONOMICS ASSOCIATION *Textile Handbook* (1600-20th Street N.W., Washington, D.C.)

COOK, J. G. *Handbook of Textile Fibres* (Merrow Publishing Company, England) Musson

EDITORS OF AMERICAN FABRICS MAGAZINE *An Encyclopedia of Textiles*

LEVY, L. and FELDMAN, R. *Textile Workbook* Pitman

MOORE, A. C. *How to Clean Everything* (Simon & Schuster Inc., N.Y.) Musson

PADGETT, R. *Textile Chemistry and Testing in the Laboratory* (Burgess) McAinsh

*POTTER, M. D., CORBMAN, B. P. *Fiber to Fabric* McGraw-Hill

WINGATE, GILLESPIE and ADDISON *Know Your Merchandise* (3rd Edition) McGraw-Hill (4 copies)

WINGATE, I. B. *Textile Fabrics and Their Selection* Prentice-Hall

Personal Development

HILL, N. *Laws of Success* Wehman, Hackensack, N.J.

POWERS, J. R. *How to Have Model Beauty Poise and Personality* Prentice-Hall

VANDERBILT, A. *Complete Book of Etiquette* Doubleday

Interior Design

*CRAIG and RUSH *Homes With Character* (Heath) Copp Clark

DUVALL, E. M. *Family Living* Macmillan of Canada

FAULKNER and FAULKNER *Inside To-day's Home* Holt, Rinehart and Winston

*GOLDSTEIN and GOLDSTEIN *Art in Everyday Life* Collier-Macmillan

JONES, C. *Architecture To-day and To-morrow* McGraw-Hill

POTTER and POTTER *Houses* Longman's Canada

STEPAT-DE VAN, D. *Introduction to Home Furnishings* Collier-Macmillan

WINGATE, GILLESPIE and ADDISON *Know Your Merchandise* (3rd Edition) McGraw-Hill

WINGATE, I. *Textile Fabrics and Their Selection* Prentice-Hall

Clothing Construction

BISHOP, ARCH *Bishop Method of Clothing Construction* McClelland & Stewart

BISHOP and ARCH *Fashion Sewing By the Bishop Method* McClelland & Stewart

RATHBONE, TARPLEY, EAST, AHERN *Fashions and Fabrics* (Houghton Mifflin) Nelson

*Sewing instruction books currently available from pattern companies.

Historic Costume

*HANSEN, H. *Costume Cavalcade* (Methuen) Ryerson

LESTER, K. M. and OERKE, B. V. *Accessories of Dress* (Bennett) Copp Clark

PICKEN, M. B. *Fashion Dictionary* (Funk and Wagnall) Longmans

RYAN, M. S. *Clothing: A Study in Human Behaviour* Holt, Rinehart & Winston

Design, Styling and Fashion Promotion

a) Books

ASHBROOKE, F. G. *Furs – Glamorous and Practical* Van Nostrand

BACHRACH *Fur – A Practical Treatise* Prentice-Hall

BERTIN, C. *Paris à la Mode* (Victor Gollancz) Doubleday

BROCKMAN, HELEN I. *The Theory of Fashion* (John Wiley and Sons Inc.) General Publishing

CHAMBERS, B. *Clothing Selection* Prentice-Hall

DARIAUX, GENEVIEVE ANTOINE *Elegance* Doubleday

FAIRCHILD, J. *The Fashionable Savages* Doubleday

*GOLDSTEIN and GOLDSTEIN *Art in Everyday Life* Collier-Macmillan

JARNOW, J. A. and JUDELLE, B. *Inside the Fashion Business* (John Wiley & Sons) General Publishing

MORTON, G. M. *The Arts of Costume and Personal Appearance* (John Wiley & Sons) General Publishing

PICKEN, M. B. *The Fashion Dictionary* (Funk and Wagnall) Longmans (4 copies)

ROACH and EICHER *Dress, Adornment and the Social Order* (John Wiley & Sons) General Publishing

SPEARS, C. W. *How to Wear Colours* (Burgess) McAinsh

RYAN, M. S. *Clothing: A Study in Human Behavior* Holt, Rinehart & Winston

RYAN and PHILLIPS *Clothes For You* Ryerson

TATE, M. T., and GLISSON C. *Family Clothing* (John Wiley & Sons) General Publishing

WHITCOMB and LANG *Charm* McGraw-Hill

b) Trade papers and magazines

Style Maclean-Hunter, Toronto (2 subscriptions)

Women's Wear Daily Fairchild, New York

Vogue

Harpers Bazaar

Glamour

Mademoiselle

Seventeen

Modern Bride

Mon Marriage

Elegance Elegance Publications, Box 2148, Vancouver 2, B.C.

American Fabrics Reporter Publishing, Empire State Building, New York City